The Centre of Vision

Published by 1906 Students of
The Massachusetts
Normal Art School.

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"BLACKSMITH"

Whistler

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Vol. V. **Boston, Massachusetts, December, 1906** **No. 3**

The CENTRE OF VISION is published by the students of the Massachusetts Normal Art School, during the third week of every month in the school year, and only important news matter can be received after the 8th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

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Motto

"To be honest, to be kind — to earn a little and to spend a little less, to make upon the whole a family happier for his presence, to renounce when that shall be necessary and not be embittered, to keep a few friends but these without capitulation — above all, on the same grim condition, to keep friends with himself — here is a task for all that a man has of fortitude and delicacy. He has an ambitious soul who would ask no more."

— Robert Louis Stevenson.

"The human race is divided into two classes: Those who go ahead and do something, and those who sit and inquire."— *Holmes.*

The Art of the Magazines

We as students of the Massachusetts Normal Art School are interested in the place of the Fine Arts in our educational system. We would like to extend the influence of the best art into all branches of life, realizing that by so doing we not only do a great educational work, but do a great deal for art itself. Every great period of art in the world's history has been directly caused by public demand, not only a commercial demand, but a demand for something even better than the artist can do. When the popular taste of to-day is well educated, we are likely to have by far the greatest art the world has ever known. There is therefore a very important reciprocal relation between the Fine Arts and public taste, and it behooves the art educators to be familiar with the technical qualities, the possibilities and limitations of that kind of art which the public sees most.

The teacher in our public schools is very evidently doing a great work in instructing the young in drawing. But we have a much larger educational factor in our magazine illustrations, which reach not only the young for a short period, but both the young and the old all over the world. Millions of people, and probably the majority, have never studied drawing, who perhaps seldom, if ever, visit art museums or exhibitions, yet see and criticise the magazine illustrations frequently all their lives. Here, then, is probably the most powerful factor in art education, be it for good or for evil.

Modern illustration is of very recent origin, dating from the invention of the half-tone reproduction. The cause of this new art was primarily the great demand of the public for art in some form, and, secondly, the rapid improvement in the reproductive processes. Inside of twenty years it has been made possible to reproduce nearly perfectly the original work of the artist. With the good reproductive processes there has been a most surprising growth in the quality of work turned out by the illustrator. All the good story-telling elements of art are being highly developed. To-day we are having a sort of revival of the great composition of the old masters, combined with modern tendencies of a broader vision and good color. Not only is much of the illustrating

worthy of serious artistic consideration, but the majority of the illustrators are very young men who are still to give the public their best work.

It is inevitable that the spirit of commercialism should enter into our magazine illustrating. As the illustrations are to fill a popular demand, much of the work is merely a reflection of a temporary popular taste. But, on the other hand, so rapidly is the public taste improving, that the best magazines find it advisable to keep ahead of it, in fact, are forcing the illustrators by every means in their power to give them the very best kind of art. It is encouraging for those who are interested in watching the development of public taste to know that McClure's Magazine,—the magazine which makes the largest bid for popularity,—recently engaged Howard Pyle, our foremost illustrator, as art editor. Although the arrangement did not turn out entirely successful, it shows the nature of the effort a popular magazine is making to please its subscribers. The best art is wanted, even to please the public.

The art editors of the best magazines are now men of considerable taste and experience, some of them being artists themselves; others, by constant association with artists who have studied everywhere, have learned with surprising quickness and accuracy to pick out the weak points in a man's work. It is a very good experience for a beginner to talk with these men. He is sure to get many new ideas, and need utilize only the good ones. The up-to-date art editors place no serious restrictions on the illustrators, telling them not to worry about the reproduction, but to get individuality, good drawing, and composition that is beautiful, sane, and forceful.

The old idea of illustrating was that the drawings must be tight and sheik, not only to reproduce well, but to please the public. It required only a few years' experience, however, to find out that in reproducing drawings only the big things, such as simple light and shade, the big construction and general spotting of the composition came out well. Highly finished and sheik drawings are therefore hard to reproduce. There is no trick in drawing for reproduction in the best magazines other than getting the simplest light and shade, the big construction, and

"Artists are nearest God. Into their souls He breathes His life, and from their hands it comes in fair, articulate forms to bless the world."

studying, above all, the character, except perhaps painting rather loosely or coarsely with regard to differences in texture. A well-characterized drawing or painting made with great technical freedom is best suited for rapid printing. The half-tone plate and rapid press always soften the drawings a little, and those made rather loosely are pulled together, giving the impression in the proof that they are more finished.

It must not be forgotten that beauty is the end and aim of art. But there is a certain difference between a good picture and a good illustration, owing to the uses to which they are put. It is claimed that Mr. Tarbell's "Girl Crocheting" is the most beautiful picture in America, so we will take that as an example of a good picture. We have here a painting well balanced in all the elements of a beautiful picture,—color, character, composition, tone, light, and shade, etc. It gives us a delightful impression of the beauty in nature, and is made to decorate a wall. A good illustration, on the other hand, must be not only a beautiful impression of nature, but must be primarily a beautiful expression of the imagination. It must be rich enough in detail to be interesting when seen near to. Compare the work of Pyle, Castaigne, Brangwyn, Abbey, Smedley, Keller, Hatherell, Craig, and Blumenshein, our foremost illustrators.

The field of illustrating is necessarily limited. It is only possible for a beginner to succeed by proving himself better than those already in the field, thus forcing himself in on his own merits. It is not an easy money snap for a second-rate artist, but a great opportunity for art work. The possibilities of the future are unlimited. Only those realizing this should go into the field.

Griswold Tyng, '05.

"Artist—"I want to get a frame for an important picture I've just painted."

Picture Dealer—"Certainly, sir. For your own use?"

Artist—"No; I'm sending it to the exhibition."

Picture Dealer—"Just step this way. I've the very thing! There! You see, the design of the frame is a nymph on each side. Absolutely excludes all danger of having the picture hung upside down."—Ex.

"Life without holidays is like a long journey without rest-houses."

The Freshman Reception

Yes, it was a reception, too, and a good one! A reception which will long be remembered as a memorable event in our Freshman year. It is only to be regretted that so few of our class responded to the kind invitation of the Seniors, who, through a committee of six, spared themselves no energy in preparing surprises for us.

Upon entering the building, we were almost dazed by the transformation. Bare walls were offset by palms, and bare floors by costly rugs. Then the lecture hall! Surely some fairies had worked wonders, for nothing looked natural somehow,—portieres, palms, brass and copper ware, rugs, tapestry hangings, all of rich colors, made a most beautiful change. Dens and cosy corners were very popular, and it is safe to say they were rarely without occupants.

After the excitement of so much gorgeousness was over, we were called back to earth by the sound of music, and we knew it really was Normal Art School, for familiar faces began to appear. Miss Bailey and Miss Blake acted as matrons, and later in the evening Mr. Andrew joined us.

After a general introduction, dancing began, and what a dance floor! Why, we never danced on a real dance floor before! It was the best ever.

Well, my dear Seniors, in conclusion we wish to thank you for the courtesy shown us by one and all on the evening of November 22. May we in turn show our share of good spirit in all enterprises connected with the school.

A Freshman.

Pictures — without a Moral

He wore a faded corduroy coat and a tie that had once been red. His hair was overgrown, and he had with him the pungent odor of strong tobacco. Under one arm he carried a portfolio filled with "effects," "atmospheres," and "little things he had noted down." Under the other arm he could feel his heart beating as he stood, slouch hat in hand, before the waiting publisher.

"The little dissatisfaction every artist feels at the completion of a work forms the germ of a new work."

She had posed with but little rest all day. A gay pink-robed figure, in a gilded chair, her laughing face partly hidden by a spangled fan. The man had worked earnestly, almost feverishly, with now and then an unconscious smile in response to the joyousness of the picture. At last he laid down his brushes and nodded good-night to the model. As she went out, he thought, "How happy she is, how care-free!" and he sighed, for though he had won fame, he had found her an exacting mistress. Outside the door the model paused for a moment. All that she knew of happiness was behind her, in that room with the satin gown and the spangled fan. Then she drew down her veil to hide the lips that a moment before had been smiling.

It was the night before Christmas. The spirit of the holiday got into the boys and drove them from their pursuit of name and fame to take their share of the fun. Down town the crowd surged back and forth. Teams, bundles, people, children, bright lights, and holly, all one merry jumble. Here the boys were in their element. A sly push at some pompous figure, a nickel dropped into an outstretched hand, a smile and a word for the pretty lassie standing so faithfully by her Salvation Army box, laughing, dodging, then away to a little restaurant almost hidden between two skyscrapers, where one could "eat, drink, and be merry." A few hours later a kind-hearted, blue-coated friend gathered them in, and led them quietly but gently home.

Christopher Meddler.

Color Perspective

The length of this line shows how Color Theory appeared to us.
We read the book and attended three lectures,
And we thought we had grasped all.
When in class we found
We knew
Nothing.

"The child, through stumbling, learns to walk erect. Every fall is a fall upward." — *Theodore Parker.*

A Picnic at "Batchelor's Park"

Said Lewis Duncan to Harvey Arnold, when they met on the street one day: "I didn't see you at the picnic at Batchelor's Park last Monday. You should have gone—we had a great time!

"A crowd of us fellows got up the party just for a little excitement and started for Batchelor's Park about ten in the morning. It was a slick old day for a picnic!

"What did we do? Why, first we had a contest to see who could throw a Spear the farthest. You've played it, haven't you? Choose up sides, and then each side elects two contestants to represent them. The contestants were provided with short, Sharpe Spears, which a Hunter who lives near by was good enough to loan us.

"One side took the name of Middle Reds, and the other the name of Middle Greens.

"Arnold Guptill, an M. R., and Harvey Jenkins, an M. G., were the first two to try their luck. Their Ames were pretty even, and their Spears landed so close together we had to call upon the Hunter to umpire for us. He decided Arnold Guptill was ahead.

"Next came Elliot Lynch, an M. G., against Morton Burgess, an M. R. Elliot's shot was pretty Crafty, and you should have heard the Middle Greens! They thought sure they would skin us. Then out stepped Morton Burgess, cool as a cucumber, and deliberately Amed his Spear. Sharpe and true, it shot and landed bedded in the Morse Jes (sic) t ahead of Arnold Guptill's Spear, which won the game for the Middle Reds.

"'A Bully good shot!' yelled our side. 'Hooray for the Middle Reds! Morton Burgess Bates by six inches!'

"Our umpire, the Hunter, then announced the score: 'Middle Reds, first, Morton Burgess; second, Arnold Guptill. Middle Greens, third, Harvey Jenkins; fourth, Elliot Lynch. The prize goes to Morton Burgess, of the M. R.'s.'

"You have noticed that stickpin with the big Morse Agate set in it? Well, that was the prize.

[Continued on page 66.]

ART NOTES

Edited by Edith M. Shepard

"You must look at pictures studiously, earnestly, honestly. It will take years before you come to a full appreciation of art, but when at last you have it, you will be possessed of one of the purest, loftiest, and most ennobling pleasures that the civilized world can offer you."—John C. Van Dyke.

On the evening of December 7 John La Farge talked to a large audience on "The Consideration of Painting." This lecture was the fourth in the series of lectures on "The Utilization of Museums of Art by Schools and Colleges." Mr. La Farge's words on a former occasion may well be quoted here: "In such a place as the museum, we may look with awe at the long succession of efforts made by our ancestors in art, those whom we know, and those whom we do not know, but from whom we inherit in common. It is to study some of these efforts, among which may be some that will avail you, that we have come together. . . . What is most interesting to us in the line of personal inquiry is that these artists of all kinds and degrees were men like ourselves, and had to work with means not dissimilar to ours. The man is the main question."

The following is a brief report of the lecture for the benefit of those who were not present and for those who could catch but few of the speaker's words; for we found that Mr. La Farge was a far better artist than public speaker. We were very much interested in his personality and enthusiasm.

The lecturer was introduced by President Eliot, who spoke in very high terms of the artist and his work. He spoke of him as a "veteran painter," who had labored long in a noble art. He recalled to mind his invention of certain kinds of colored glass, and his extensive work in portraiture, landscape painting, stained glass, and mural decoration.

"Not only strike while the iron is hot but make it hot by striking."

Mr. La Farge said that artists sometimes turn aside from their art work to teach by means of words. "Yet there is no doubt that the slightest turning of the artist out of his path for others must take away from that absolute dedication of mind and body, which, as Delacroix said, demands the entire man." Artists, however, seldom explain their work, except in cases of self-defence. "To connect what they do with general laws may be for others, but not for their thought. Unlike scientific men or investigators, the personal equation is the fact which is to be their care to cultivate and see that it increases and flourishes."

Mr. La Farge, through his own experience, can speak of the ways of art that have come and gone, and come again through a century and a half. The work of painting during the last century has sometimes been very blundering and sometimes more enlightened. We cannot tell how much the future will accomplish, but as yet we all feel the representations of nature inadequate, except in a few rare cases, and those because of some special person's love.

Sir Joshua Reynolds, when president of the Royal Academy, fondly believed that the academy would produce adequate teachers. But the reverse has been the case, as shown by the great success attained in Paris by the earnest working together of students. Art students learn more from contact with fellow-laborers of their own age and level than from teachers, unless these teachers can take their pupils into their full confidence.

* * * * * *

John La Farge has a wide reputation for his revival of the art of stained glass. He is an eminent and very successful mural painter. His works are known for their superb coloring, their large decorative qualities, and "unique expression of a strong and peculiar genius." He made the beginnings of mural decorations in this country.

La Farge is descended from an old French family. He was brought up amid the refining influences of a home enriched with valuable pictures and old books. After leaving college in 1856, he went abroad to gain a wider knowledge and education before beginning his legal career. In accordance with his father's wishes, he studied painting as an accom-

"The one prudence in life is concentration." — *Emerson.*

plishment, spending much time copying the works of the old masters in the Louvre. While in Paris, he had the opportunities of meeting many distinguished persons. Returning home through England, he became much interested in the pre-Raphaelite movement. However, he devoted himself to his legal profession. But gradually the art interests became more and more absorbing, until finally the law was abandoned.

La Farge was especially interested in the art of decoration. His first large work in this line was the decoration of Trinity Church, Boston. Here the artist met many serious difficulties, arising from various causes. He writes: "Every physical discomfort was against us, and, moreover, there was the necessity of using improvised methods, and of employing material made up for the occasion which yet should be lasting, and all this in what I may call a frantic hurry. At the end we had to work both night and day, and were only able to guess at what might be the result when the scaffolding should come down."

An extension of time was allowed for the two famous panels, "Christ and Nicodemus" and "Christ and the Woman of Samaria."

Mr. La Farge has also decorated a number of New York churches. In the decoration of the Church of the Ascension, New York, he worked together with Stafford White and Augustus St. Gaudens. In this church is Mr. La Farge's masterpiece, "The Ascension of Our Lord." John La Farge has had wide experience, and can speak with authority as an historian, critic, or teacher.

The Architectural Exhibition at the Public Library during the last month was very interesting and instructive. It showed the results of earnest and careful workmanship. Perhaps the most interesting part of the exhibition was the original drawings by Jules Guerin, with their peculiar and charming atmospheric and reposeful quality. Among his drawings were designs for the future city of San Francisco.

Edmund C. Tarbell has completed the portrait of the former director of the Museum, Edward C. Robinson. He was commissioned by the trustees to paint this portrait. The picture now hangs in the Fourth Gallery.

The Museum has recently received a loan of two pictures by Claude Monet, "Waterloo Bridge" and "Charing Cross Bridge." They both belong to the famous Thames River Series.

"A man can never be a true gentleman in manner until he is a true gentleman at heart." — *Dickens.*

The Museum Bulletin for December contains an interesting article on the Amari Collection of Italian Lace and Embroideries.

It is most gratifying to learn that the Smithsonian Institute in Washington has attained the more dignified title of "The National Gallery of Arts." It is soon to receive two valuable collections of paintings and statuary.

"The public exhibition of the Johnston collection and the more general knowledge that the Smithsonian is in fact 'The National Gallery of Art' will no doubt stimulate Americans of artistic tendencies and the power to gratify their wishes to follow the example set by these recent donors of valuable collections. While the permanent housing of the paintings is still some years in the future, the idea has been established that America does possess its national gallery, and that it will go on increasing its possessions just as fast as the generosity and patriotism of its wealthy citizens make such progress possible."

The December number of the Century contains an interesting article called "With Whistler in Venice." It is written by an artist who, as a student, met Whistler in Venice.

A Picnic at Batchelor's Park

[Continued from page 62.]

"Just then we heard the twelve o'clock bells Go-ding, and we all scrambled upon the piazza of a neat little cottage named Crow (ell) 's Nest to enjoy the light lunch we had brought with us. We had Bacon sandwiches and preserved Bartlett pears, and Leary made some slick Lemon-ade. Pretty good lunch, wasn't it?

"Well, we fooled around after lunch pitching quoits, playing base-ball—in fact, doing anything that came into our heads, until about half-past three, when the crowd began to think about starting for home.

"The Hunter was good enough to Harne (y) ss up his mare and drive us all to the station, and it was a lively crowd that boarded the 4.23 train for Boston.

"We all agreed that Batchelor's Park was a good sort of a place for a day's outing, and as the train drew out of the depot, Morton Burgess struck up 'Good-by, Mary, we shall miss you so,' and every one joined in on the chorus with a vim."

A Fib.

BY PERMISSION OF THE PERRY PICTURES CO., MALDEN, MASS.

"LITTLE ROSE"

Whistler

ALUMNI NOTES

Royal B. Farnum, Editor

"Our eyes are holden that we cannot see things that stare us in the face, until the hour arrives when the mind is ripened, then we behold them, and the time when we saw them not is like a dream."—Emerson.

Walter L. Sargent, '91, has assumed the position of director of the new department of drawing and manual training in the day and evening schools of Boston. For a number of years he has been assistant, then agent for the State Board of Education for the promotion of manual arts.

Raymond W. Perry, '05, has returned to Plymouth, N. H., as director of the art department in the preparatory school of that city.

C. Edwin Johnson, '06, who was teaching manual training and mechanical drawing in the schools of Cincinnati with remarkable success, has been seriously ill at Christ's Hospital of that city with typhoid.

From December 5 to December 22, Frank Forrest Frederick, '90, will hold an exceptionally fine exhibition of his sketches and pictures at the School of Industrial Arts, Trenton, N. J. For some years Mr. Frederick has been director of the school. During the course of the winter he will give ten lectures on "The Painters of the Renaissance."

Frank Hamilton is teaching in Denver, Colo.

Miss Lilla Roche is supervising in the outlying districts of Lowell, Mass., and Miss Florence Charlton is supervising in Woburn and vicinity.

Miss Elsie Holcomb, who is teaching drawing in the Cincinnati public schools, will return to her home in Winchester for the Christmas holidays.

Work by Miss Maud Tousey appears regularly in the Ladies' Home Journal.

E. Currier Brown has a commercial add artist office in 2 Park Square, Boston.

"Language is the close fitting dress of thought."

Miss Mary Hines has charge of the drawing in the public schools of East Northfield and vicinity, and Miss Mary Herbert is the supervisor in Hingham, Cohasset, and Hull.

Louis Monte is connected with the New York School of Art.

Guido Carpi is teaching manual training in Manchester, N. H.

William Pierce is quite successful in his studio in Pittsburg, Pa.

Miss Mabel Spofford is the supervisor of drawing at Fair Haven, Vt., and Miss Katherine Lancaster has a similar position in Weymouth, Mass.

Class Notes

'07

Florence I. Bulfinch James K. Bonnar

Pupil—"How would we teach chroma to the fifth grade?"

Teacher—"Well—er, if—er—there were forty pupils in the room, every other pupil would have a value scale. That answers your question, doesn't it?"

Pupil (bewildered)—"Y-e-s?"

We would like a change in the "Soup of the Day." Brass on Wednesdays, Thursdays, and Saturdays (?). Too much!

Miss G——g is recognized as head knocker in the Arts and Crafts Class.

The "weather man" must have become a confirmed "Whistlerite." He seems to take great delight in enveloping our model with a rayless atmosphere.

Now that the equilibrium of our studio has been satisfactorily adjusted by the advent of another model, we must all agree that De Camp's is at last a "model class."

During the past several weeks Fish (ing) has been fine in our studio. Send for Grover.

Di——a has resumed her position at the head of our aesthetic dancing class.

"Every man has some particular train of thought which he falls back upon when alone. This, to a great degree, moulds the man." — *Stewart.*

Said the tube of white paint, "I nearly collapsed."

"You always stretch everything," the canvas remarked.

"A pretty scrape this," said the palette knife.

"Oil right," said the kerosene.

"Huh! I don't see the point!" said the tack.

The Lynn merchants report an unprecedented demand for white-wash brushes. How many noticed the shower of small dilapidated sables which recently blew through the studio?

As Christmas approaches, the canvases are gradually disappearing from the studio wall. Yes, they make fine Christmas gifts (?).

"I feel dreadfully cut up over it," remarked Miss ———.

"Over what?" inquired her neighbor.

"Because I always fall down on the sharp edges."

The Freshmen who have recently been making tests of the acoustic properties of the corridor immediately outside our door will find the Arts and Crafts room in the cellar idealistic for their particular style of harmony. Prepare the anvils.

Upon investigating the rules and regulations governing lost and stolen articles, we find that paint deposited upon the sleeves of our neighbors becomes property of said neighbors.

'08

Polly M. Leavett — Charles R. Mabie

The Design Class is busy getting ready for its rummage sale.

What per cent. of our students belong to that pre-historic race—the Cave Dwellers? Let us hope for their civilization and speedy return to their studios.

About him—Was it a synonym? No, only a pun-on-im.

Words and phrases from ——— ——— as heard from one of the Junior studios:—

"Rich, damp—ake."

I should be feeling ———, but over me broods a discis spirit, premonition of impending doom, embracing me inexorably, like a closing umbrella.

For recipes for squash pie consult Miss G——.

"Expression is the mystery of beauty." — *Bulwer.*

Who made the soup, Johnson?

We would like to know what system of exercise Mr. O'K—— is using, as we hear that he lifted "suite seven" the other evening.

'09

Lillian Holden — Richard J. Herlihy

Lost, an easel! If found, please return to E. Clazert and receive—?

"I'll work harder, Mr. Hamilton."—"Mag."

SOLOS IN E. MAJOR.

"Girls, stand on your heads and turn cartwheels!"

"Get off my sky-line!"

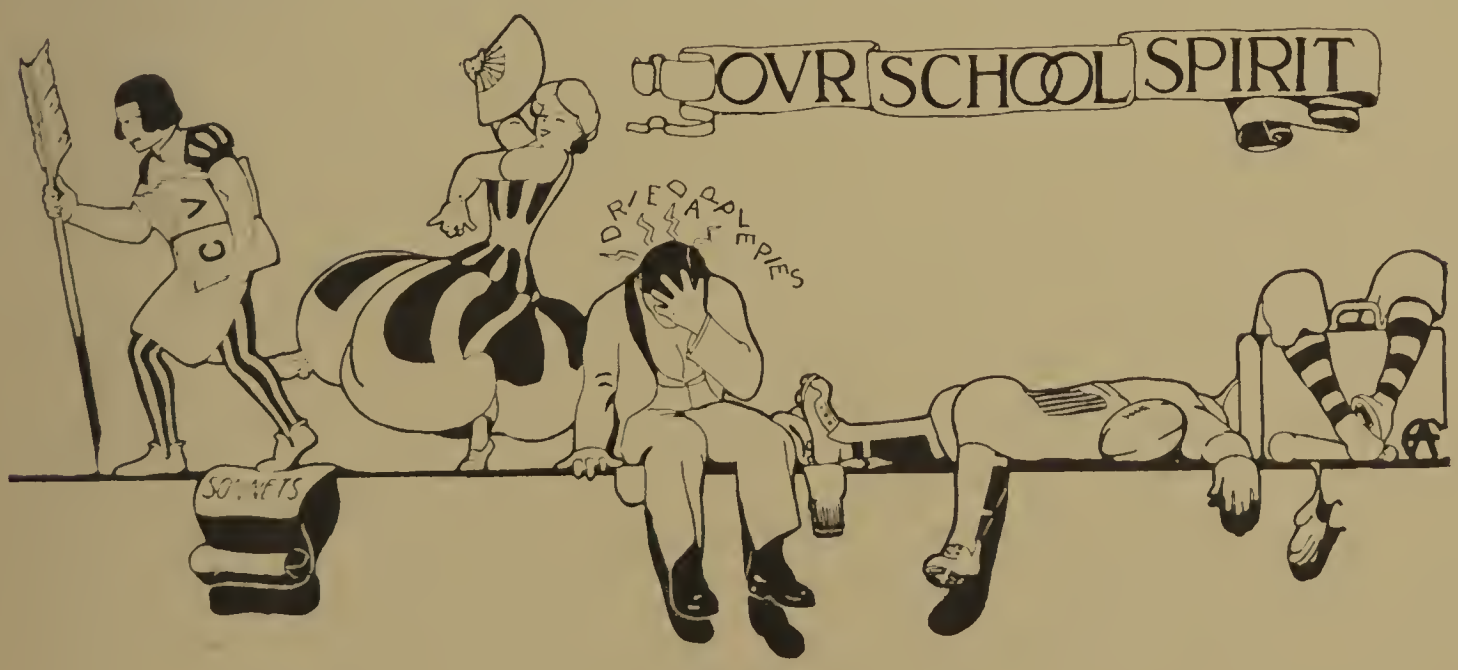
Who is going to buy our instructor's "soc" for Christmas? Don't all speak at once.

The twelve o'clock law is already "on" at the free lunch counter. Drinks served by bottle or glass at all hours.

We have a new instructor in school; i. e., Booth, first assistant in the mechanical class.

Flossy—"Whew! Elsie, twenty-nine inches. You have a back like the back of a hack."

If Hamilton's studio is lacking in energetic artistic spirit, it is due to the applying of this energy on other worthy things. Already two



"All persons are not discreet enough to know how to take things by the right handle." — *Cervantes.*

Christmas sales of hand-painted slanders have taken place, and the next is advertised as a "stamp" day.

He of Illustrating Aspiration—"Been to see Lyon deckers?"

She of Matinee Type—"No! Where is she playing?"

We are indeed thankful that the slight attack of appendicitis which Harry Jacobs had did not prove more serious.

While Ned We—v—r has four black stripes in his shirt, he still insists that he takes no stock in the New York Central Railroad.

Lost again! Jim Brennan!

'10

Alice H. Stephens A. T. Hibbard

Miss B—— informs us that we must put on a smoother wash, and not have so many rain clouds in our blue skies!

Any members of Class A desiring to learn where Mr. Hamilton's studio is, inquire of Breed, '10.

When rugs were mentioned in one of Mr. Munsell's lectures:—

Mr. H—w—rd: "When is a rug not rugged?"

Mr. C—m—r—n: "When it is ragged."

Mr. C—m—r—n: "Why is a rug?"

Mr. H—w—rd: "Because a weaver wove."

After receiving their Freshman reception tickets, it was noticed that Mr. Howard and Mr. Cameron suddenly left the studio in pursuit of Mr. Stiles. The fact was, Howard had ticket number 13, and Cameron number 23. They lost no time in correcting matters.

We regret that more Freshmen did not come to light on the eve of November 22.

Miss Bartlett, teacher (as Miss K—b—ll's drawing falls face downward): "Well, that may improve it!"

Mr. A. K. C. (criticising some drawings on the wall): "There isn't enough air in this drawing."

Voice in an undertone: "Queer, there ought to be, that was drawn by 'Ayer.'"

EDITORIALS

The Christmas spirit which Charles Dickens radiates in his stories of Yuletide pervades the atmosphere everywhere. And as in many of his stories about this most joyous time of the year lies the undercurrent of mystery concerning the peculiar actions of many individuals and of hidden parcels and locked drawers. Dickens says: "May Christmas be a happy one to you; happy to many more whose happiness depends on you." Certainly we are happiest when we are making other people happy.

It is not so much the value or worth of a present that one gives, but the spirit in which it is given. Christmas is the time of the year when we think most of the comforts, conditions, and happiness of our friends and neighbors, and feel a true generosity straight from the heart. And why? Because it is the celebration of the birth of our Lord, who came into the world to say, "Peace on earth, good will to men."

For unavoidable reasons, we are forced to discontinue our series of educators, and will begin, with this issue, to publish the works of some of our modern painters. The first in the new series are two reproductions from the brush of James McNeill Whistler, "Little Rose" and "The Blacksmith." It is our good fortune to have the original paintings of these pictures in our Art Museum.

Our poor piano! Did you ever stop to think how badly it is in need of repairs and tuning? What do you think of getting up a subscription from the interested students and hiring some one of merit to put it into good shape? Freshmen, you will be here for three more years. "Get busy," the Seniors will help you.

We are very grateful for all the contributions you have given us, but—we expected more. Do not be discouraged if we are unable to use your first attempts, but try again. When contributing, please sign your own name, even if you wish us to print an assumed one. Being an Art School paper, we expect you to contribute drawings and illustrations of some of your articles.

S. Annette Washburn, Editor

It being possible to criticise but a few of our exchanges each month, we choose both the best and those which need help most for our victims. Thus none may feel offended at being either "pulled to pieces," commended, or left out.

The article, "Stories of the Calendar," in the *Center*, Yates Center, Kansas, is worth "putting away" for future reference.

Legenda, why not change your cover design? Excuse our frankness, but you cannot get a worse, and you may get a better one by changing.

The *Normal College Echo*, New York, is artistic from cover to cover. It has a table of contents and an exchange column, too!

Let me quote an instructor's criticism on the use of the color used on the cover of your October issue, the *Imp*, Brighton, Mass.: "That tawdry orange yellow again. It is the dirtiest color I know of. Never use it." Just think, too, of the pretty reproductions from the Photo Era between those howling covers.

The cover of the *High School Times*, Dayton, O., is thoroughly seasonable and has very good spotting. The cut of Niagara is very fine.

In the *Andrew College Journal* the article on "Slavery as It Exists To-day" is very vital and full of interest.

We like the initial letters so judiciously arranged in the *Usonian*, Malden, Mass.

THINGS ONE OUGHT NOT TO LET SLIP.

Brown (whose pictures are nothing if they are not deadly serious)—"No, I don't make my living by painting, but it provides me with a great deal of amusement."

Fair Critic—"Oh, you are too modest, Mr. Brown. I'm sure your friends also get a great deal of amusement out of them."—Ex.

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